

people as reflected in the built environment of a varied group of Caribbean territories, including those of Spanish, English, and French colonial history. Indeed this project may be of interest to NPS sites with related stories.

The Assembly held its closing ceremonies in Guadalajara. In addition to the closing routine of electing officers, resolutions for the organization were proposed and voted upon. A Peruvian colleague made a passionate plea to the assembly for a resolution in opposition to proposed development at the Machu Picchu archeological site. Some months later the Peruvian government rescinded its support of the development.

Post conference technical tours included the World Heritage sites of the city center of Oaxaca and the 600 B.C.-A.D. 850 archeological remains of Monte Alban near Oaxaca. The site

director led the ICOMOS group through Monte Alban. She pointed out the damage incurred during the recent earthquakes. Archeologists evaluated the damages during a three-day site closure following the earthquake and subsequent aftershocks. We were shown the intense repair efforts underway. The visit provided a unique opportunity to view the work close at hand and to discuss repair philosophy with the site manager. Overall, the site survived remarkably well; however, a few heavily damaged areas had to be closed to the public until repairs could be made. The public and political pressures on the managers to reopen the entire site as soon as possible also provided an interesting discussion topic.

The 13th General Assembly of ICOMOS will convene in Harare, Zimbabwe, in October 2002.

Book Reviews

Architects to the Nation: The Rise and Decline of the Supervising Architect's Office, by Antoinette J. Lee, New York: Oxford University Press, 2000.

Reviewed by Richard Longstreth, Professor of American Civilization and Director, Graduate Program in Historic Preservation, George Washington University, Washington, DC.

The Supervising Architect of the Treasury Department was one of the most longstanding, prolific, and controversial offices in the annals of American architectural practice. Established in the mid-19th century, this agency was charged with the design and supervision of construction of federal buildings, aside from those of the military, throughout the nation over a period of more than seven decades. Most students of the history of American architecture are aware of that office and of at least a few of its products; yet, aside from a few specialists, that knowledge is paper thin. Little is generally known about the extent or richness of the Supervising Architects' legacy or about the individuals who headed that office.

One of the National Park Service's most distinguished historians, Antoinette J. Lee, has done much to rectify the situation. *Architects to the Nation* is a work of impeccable scholarship that brings an enormous amount of new information to light. Drawing from federal archives, agency

and congressional reports, and architectural journals of the period, she develops a detailed and definitive history. The scope extends beyond the office itself to the beginnings of federal building projects in the late 1780s. An Epilogue delineates the changes introduced from the time of the close of the office in 1939 to the founding of the General Services Administration a decade later. For the first time, one can get a clear view of the federal government's longstanding and significant contributions to shaping the urban landscape for over a century and a half.

The Supervising Architect's office was a tumultuous place that came under attack from many quarters during much of its existence. Politicians often treated it as a whipping boy. The American Institute of Architects and often the architectural press were unrelenting through the 19th century with accusations that the office was incompetent as well as excluding the profession from important public works. Things were not always harmonious within the office either; intrigue seems to have been commonplace.

In presenting this chronicle, Lee employs unwavering restraint and detachment. She does not gloss over myriad controversies of the office, but neither does she dwell upon them. Indeed, one gets the impression that the text gives only a glimpse of the politics and infighting that sometimes prevailed. Lee's refusal to get too embroiled in such machinations has its strengths for it keeps

the focus on how, despite the tempest, this agency maintained a continual and often increasing output. Early on in its life the Supervising Architect's office became a large one that was well organized and created a steady stream of highly competent plans.

Lee has created an unusual and important volume that both adds a new perspective to the practice of architecture and underscores the

vagarious dimensions that practice can acquire in service to the state. Surveying the pictorial record presented here it is clear that the caliber of architecture created on a large scale is of a level we can only wish for in the present. There is much to be learned from this work. By writing this valuable book, Lee gives us a sense of the rich legacy of public buildings that begs our closer attention.

Notes on Hampton Mansion, by Charles E. Peterson, FAIA. The National Trust for Historic Preservation Library Collection of the University of Maryland, College Park, MD, second edition, revised, 2000.

Reviewed by Beth L. Savage, Architectural Historian, National Register of Historic Places, National Park Service, Washington, DC.

This handsome and well-organized volume weaves together an intricate tapestry of art, culture, society, economics, politics, government, and bricks and mortar relating to the architecture, history, and preservation of Hampton, an 18th-century plantation near Towson, Maryland, under the stewardship of the National Park Service since its designation as a National Historic Site in 1948. Thomas Sully's elegant 1818 portrait of Eliza Ridgely, *Lady with a Harp*, graces the cover and represents the object through which the concerted preservation of Hampton began in the 1940s. Coveted by Director David Findley for acquisition by the National Gallery of Art (a reproduction now hangs in the mansion), the portrait drew Findley to Hampton where he was impressed not only by the well-known painting but also by the owner's belief that Hampton's integrity as a great country house was threatened by encroaching development pressures from Baltimore. The ensuing story involves Hampton, not only as the first "architectural" monument designated a National Historic Site and managed through an instrumental private/public partnership with the Society for the Preservation of Maryland Antiquities, but also for its pivotal role in the establishment of the National Council for Historic Sites and Buildings and its successor, the National Trust for Historic Preservation.

Once encompassing a vast land-holding industrial, commercial, and agricultural empire of more than 24,000 acres, the land of the estate now includes just 43 acres, the centerpiece of which is the Late Georgian manor house, an impressive col-

lection of later agricultural outbuildings, and remnants of a multi-layered landscape. *Notes* opens windows of observation into the people associated with Hampton and its evolution, details about the design and construction of the buildings—from masonry to plaster to carpentry, from stoves and shutters to interior colors, particularly valuable in light of the loss of original drawings for the house, and casts the property as a preservation cause célèbre in the post-World War II phase of the American historic preservation movement.

This volume supplements information on the documentation and interpretation of this extraordinary property by a preeminent figure in the preservation of America's historic places, Charles Peterson. It is the first in what is planned to be a series of re-publications of Peterson historical research reports forthcoming from the future home of the Peterson Library and Archive on Early American Building Technology and Historic Preservation. It includes: a new Peterson preface; an insightful introduction by NPS Curator Lynne Dakin Hastings, which details, among other things, the ongoing role the original publication has played and continues to play in the stewardship and interpretation of Hampton by the National Park Service; a foreword by NTHP Library Collection Curator Sally Sims Stokes; a list of illustrations (including two new ones); two new appendices—on the dedication of Hampton National Historic Site and a glossary of terms for the 1829 Ridgely estate inventory of household goods; and expanded and updated footnotes (now endnotes). As its title belies, this work is not intended to be the definitive treatise on Hampton, but rather a collection of key "notes" or observations on the continuing story of its historical evolution, documentation, preservation, interpretation and reinterpretation. It further opens the windows of inquiry regarding the property's role within its multiple historical contexts, and, in this vein, Peterson's implied purpose for the original publication to spur further investigations into Hampton has been fulfilled.